

10-12  
**Youth /**

WHY DO OTHER NATIONS HATE U.S.?  
DREAM HABITS FROM SLEEPY EYE, MINN.  
JULIE AND PETER TALK ABOUT THEIR MOVIE



# NOBODY WAVED GOODBYE

Two young people are strolling along chatting about life. The boy is restless. The girl listens.

"I really don't know where I want to go and what I want to do, but I can tell you without a minute's hesitation what I don't want to do. I don't want to get into the kind of rut that my parents are in. . . . Although, I know, on the surface it's fine, it's just the kind of life to lead. You've got a comfortable house, you've got a broadloom, you have gold fixtures in the bathroom, you go to a good school, you dress well, your shoes are good, your pants are always pressed. THAT is what I don't want to do! I have a terrible feeling that something is happening to us and we don't really know what it is. We've been living in this kind of set-up for so long that we've lost all perspective. Because you have to act in a certain way to please your employers and on the surface you're secure and you've everything under control . . . but really there's no security at all!"

"But, Peter," the girl replies, "there won't be any security if you don't have any education."

"Julie, you're a hopeless case!"

Julie and Peter live in a middle class suburb of Toronto. And their struggles are told with intense reality in a new Canadian film, "Nobody Waved Goodbye," currently showing throughout the U. S. The movie tells the story of boy's confused attempts to find himself. Involved with him are his parents, his girlfriend, his community, and others—both those who try (but fail) to help him and those who exploit him in his fumbblings. No one is solely to blame, but the dilemma of our times as portrayed in this film is deeply felt by young and old alike. Rarely has a film so sensitively touched the tensions of growing up with such insight and compassion. This film is ideal for group discussion by parents and teens, and a guide is available. This film, being distributed by Cinema V, is in the motion picture tradition of "David and Lisa," "Blue Denim," and "Splendor in the Grass."

"Nobody Waved Goodbye" is the first full-length film for Julie Blum and Peter Kastner. Both appear regularly on Canadian television and Peter co-stars with Michele Finney on "Time of Your Life," a popular TV variety show. Excerpts from an exclusive interview with Julie and Peter appear on the following pages.

## YOUTH

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Editor:

Herman C. Ahrens, Jr.

Associate Editor:

Joan Hemenway

Art Consultant:

Charles Newton

Administrative Secretary:

Clara Utermohlen

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**Editorial Address:** Room 800, 1505 Race St., Philadelphia, Pa. 19102.



DRY:

er and Julie are two teens in love. They walk and talk in the park when they should be in school. They roar around town on his motor scooter. They ask questions that unnerve adults. Both mean well. Neither intends to harm. Their parents love them but can't understand them. One evening, without his father's permission, Peter takes Julie for a ride in a borrowed dealer's car. When Peter is jailed on a speeding charge, his father refuses to provide bail. The chasm between father and son widens. At home tensions continue to mount over late hours, dropped school, poor grades, dating habits, and conflicting interests. Despite the efforts of his mother, Peter decides to leave home. But things don't go as easy for Peter as he had anticipated. No one will hire him for blue collar jobs. To earn his rent, he washes dishes. While working at a parking lot, he is pressured into short-changing customers. Julie tries to persuade him to get enough money—perhaps from his father—so that they can go away together. In desperation, Peter steals a car, but later Julie refuses to start their new life together in a stolen car. As she leaves Peter, she pleads with him to return the stolen car. He drives on, confident and alone.









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## *Julie Biggs and Peter Kastner* *stars of "Nobody Waved Goodbye"* *discuss parents, love, acting*

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YOUTH: If I had not known that "Nobody Waved Goodbye" was filmed in Canada, I would have thought it had taken place in the United States.

PETER: Yes, except for a couple of references. The boy, for example, talks about writing Grade Thirteen exams. Such exams occur only in Ontario. The problem presented by the movie is common to homes in both of our countries—the problem of alienation between the kids and their parents.

YOUTH: Why do we have this problem between parents and youth?

PETER: I think that every kid in his late teens has to prove to himself that he can exist without the security, the love and the comfort of home. It's part of growing up. Now no one would want to give up that security of home for the first part of life, and yet that strange kind of dialectic happens in his teens. You get to a point where the very thing you're most grateful for—the love of a parent—becomes a thing you want to do without. And that makes for a lot of conflict! Every kid reaches a point where he says: Mom and Dad, I want to make my own decisions, make my own mistakes. Now that you often know how to do it better and you can give me good advice, but I want to try it myself." During the filming I had by coincidence left home for a year—like the boy in the movie. I was 18. My parents are wonderful people, but I had to separate myself from them, which is a natural thing that happens in a teen-parent relationship. And by I'm 21—three years later. I still feel that whatever happens, I can always go back to my home. I haven't quite gotten out of that stage yet.

YOUTH: Do you feel you have, Julie?

JULIE: Yes. I'm married now and I don't think you should get married unless you've passed through this stage. I found out I had gotten out of it when I came back from my two years of dramatic training in England. I was very surprised. I expected that my parents would still tell me what I should and should not do. But I was a person then and we became friends. I think a wonderful point in a relationship between parent and child is when you don't love them as a parent, but you love them as a friend, which happened with me.

YOUTH: In the film, how could the boy have been better helped?

PETER: For one thing, the boy's father could have been a little stronger. This particular father in this particular family happened to be weaker than the mother. A boy in his younger life very much needs a strong father to turn to. The father loved him but didn't give him the proper

## *"Kids don't really know what money is"*

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discipline when he was younger. He was too busy with his own career.

JULIE: You got the feeling that the father never really participated the upbringing, which is especially necessary for a boy in his teens.

PETER: A point the film makes is that in that not-yet-secure middle class the parents have to be desperately concerned with keeping up with the Joneses and with living in a very costly society. Sixty per cent of the income is credit. They haven't even paid for what they own. That kind of situation, where the parents have to be obsessed with the dollar, would lead also to a boy not getting the proper guidance. Another point is that in the North American middle class the parents have worked for the money and the children have not had to work for anything. The children are so secure financially that they don't know what money is at all. They think that they can go up to a father and ask for \$200 and receive it just like that. They think they can leave home, live on their own and money comes like magic from heaven. That's the deadening middle class security we face.

YOUTH: How can teens cope with this?

PETER: It's very difficult, unless—as a lot of young people are beginning to realize—they get involved with organizations like the Peace Corps which bring a kid closer to the basic problem of earning a living, of working with your hands. We have to learn that the most basic thing a man does in life is earn his bread. And if you're lucky enough that your father has earned it for you, it still doesn't mean that that's going to carry you on the rest of your life. The problem of the affluent delinquent is that he never learns to cope with life, and at a certain point, a certain kind of adversity helps to develop his person. When you get too much comfort while growing up, you have nothing to teethe on.

YOUTH: If part of proving oneself in your teens is making a break from one's parents, how can teens do this with some sense of positive purpose?

PETER: When I left home, I had the lucky break of being able to work on my own. It was the kind of challenge that helped me prove myself. So I didn't run away. I'm working responsibly, and if work doesn't come, I'll go back to the university to continue my studies in language. And so, alienation does not necessarily mean tragedy. And this alienation isn't always expressed by running away from home. In other words, this separation doesn't have to be a destructive, negative one.

JULIE: There are more examples of success than failure.

PETER: Listen, it's a pretty terrible world that we're living in, with destruction right around the corner. So you feel that you have to be negative in some ways; you have to be against the values that you think have brought about this terrible atomic world. So I'm not rapping the knuckles of every kid who becomes a beatnik, who takes a negative path first.

JULIE: Well, if they always take a negative path, I would knock them. We hear them say: "We might be destroyed tomorrow by the bomb, the







## *"You waste your life waiting for the bomb"*

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fore why do anything really purposeful? I want to live off of other people. I want to be able to write poetry that isn't good. . . ." That sort of negative way is a very useless life, because very possibly we won't have a bomb and then they have nothing left in their life. They've wasted it.

PETER: We're not living in 1776 when we can make democracy into a nation and achieve our goal in life—we've already got it! At least on the surface! So I think one of the only positive things young people can do is to fight against war, to fight for peace. What else can a kid do today but fight against that biggest threat to civilization? I don't know exactly how to do it. But at home 5000 kids went to Ottawa and said, "We don't want nuclear weapons on Canadian territory." One of the only things that a kid can do here in the United States is to be a part of that amazing human rights revolution—and also work for peace. What else?

YOUTH: Do you think religion has a role to play?

PETER: I think religion can play a role in giving young people a positive goal. I think that there is some kind of turning point in the church today. When those ministers went down to Selma, that was the kind of action that we like to see from the church.

JULIE: I saw the March on Washington in a film made in your capital and nothing's moved me more.

PETER: I feel also the problem of peace is the problem of the church. Peace must be the word of Christ and the church should take the lead in that kind of thing—in taking a stand, in criticizing wherever criticism is due, but demanding peace—the most pressing problem today.

YOUTH: In "Nobody Waved Goodbye," do you feel that there was true love between the boy and the girl?

JULIE: If it was true love, it would have lasted.

PETER: What's true love?

JULIE: It's a very personal thing.

PETER: I think they were in love as young people are in love, but I think young people's love at that age is bound to pass.

JULIE: I was in love at that age and that's how I felt.

YOUTH: If this is but a passing love, how do you get safely over it?

JULIE: Well, I was lucky. I went to England for two years.

YOUTH: How did you know it was true love when you got married?

JULIE: It's only a love that you know and your husband knows. I can't say that my love is what *you* would call true love. But I'm very, very happy. And my husband is.

PETER: I think that young people have to fall in love and people to whom it doesn't happen are missing a tremendous experience.

JULIE: But not to the extent or the outcome as the love in the film.

PETER: When I was 16, I went with a girl for a year and our relationship was purely platonic and yet we talked in terms of love. It was a fabulous







## *"As one grows up, teen-age love passes"*

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experience. But I left. I spent a year in France after that.

YOUTH: The solution is, when you're in love in your teens, go to Europe.

JULIE: No, that's not necessary.

PETER: I think the solution is that when you're in love you should intellectualize about it at all. You should just do it and feel it and be. And then whatever happens is going to happen.

YOUTH: Are there any rules that you have to obey?

PETER: Only the normal rules of respect for another person.

YOUTH: What makes this film so authentic?

PETER: The actors and the director.

JULIE: Yes, and the ability to improvise certain scenes.

YOUTH: What was the role of the director in helping you improvise?

PETER: Take, for example, the scene driving in the car where the boy found out that the girl is pregnant. We're out on the highway. We've shot some traveling shots. And the director says, "O.K., now we're going to do the scene where the two of you are talking in the car." And he takes Julie aside separately and says, "You're going to try to persuade her to go away with you. You love her and you want her to go with you. Do all you can do it. We'll just roll the cameras as long as we have film." And then he takes Julie aside separately and tells her something I don't hear.

JULIE: Which is, "Julie, you're going to tell him you're pregnant."

YOUTH: Is this the first that the director has told either of you this new

JULIE: No, he told me prior to filming that earlier scene in Peter's apartment when I asked him to get some money so we could go away.

PETER: He'd given her that motivation then. But I didn't know yet. So we begin this highway scene, the cameras roll, without any rehearsal, and I'm in my character, and I begin to talk as I would talk to my girl who I wanted to take with me. And all of a sudden she makes this astounding announcement. Holy mackerel! I wasn't expecting that!

JULIE: Holy mackerel?

PETER: That's my reaction. But she's adamant. She's not going to go away with me in a stolen car. We take the scene up to the point where Julie and I and the cameraman have to move outside the car to change the cameras and they cut. The camera changes, we do the next scene.

YOUTH: Did you do all of the scenes in the film in consecutive order?

JULIE: Except the cemetery scene at the beginning, which we shot last.

PETER: That's the scene that appears under the title. With a few exceptions, we kept the sequence of time. None of us performers knew in advance that the film would end with the boy going away, you know, "As the sun set slowly in the West, Peter drives away down the highway."

YOUTH: That final scene was very moving. The obvious emotion was there—a growing boy trying desperately to be a man, yet somehow he had failed. What were you thinking as this scene was being shot?







## *"I never want to do that scene again"*

PETER: It was a very difficult scene because it had been years since I had cried. I knew the motivation of the character. He had lost his girl—the one he still had in life. He's going on, but he feels this great loss. As an actor, I had to make use of my personal experiences. So before the scene, I walked up and down the highway for half an hour and I thought of everything in my life that had happened that would make me feel that strongly. And I tried to amalgamate them all together, to relive them, and bring them back with me to the car. It was fairly difficult. The cameraman sat on the seat beside me and we kept on driving and shooting and shooting. I would ache for the end of that 100-foot roll. I thought I couldn't take it any more. And the cameraman would say very quietly, "Just keep driving. We're going to load again. We're going to shoot another roll." And it got to the point where the tension was so great, you know, as I brought all these things together that finally I began to cry. And it was a difficult, forced crying, because, as I say, you forget how to cry, which is a lousy thing, of course. But that's technically how I did it.

YOUTH: Why do you say it's lousy that men forget how to cry?

PETER: Well, when you play it back to me, it sounds corny, but I feel that for one reason or another as a boy you build up barriers between yourself and people, to protect yourself emotionally from them.

YOUTH: A man just doesn't cry.

PETER: Yes, it is the mystique of our society. This is something peculiar with us frontier North Americans, because the pioneer couldn't have any weaknesses. He had to be strong and silent—the John Wayne type. In Europe, people are more prone to let go their feelings—not to the point where it's maudlin, but just as you don't intellectualize too much about young love, intellectualizing about life is a dangerous thing and I respect a person who feels it more readily and shows his feelings a bit more than a stoic, who holds himself in.

JULIE: To draw upon past experiences is the hardest way for a performer to cry. But Peter felt very close to the character in the film.

PETER: That was rough. I wouldn't want to do that scene again.

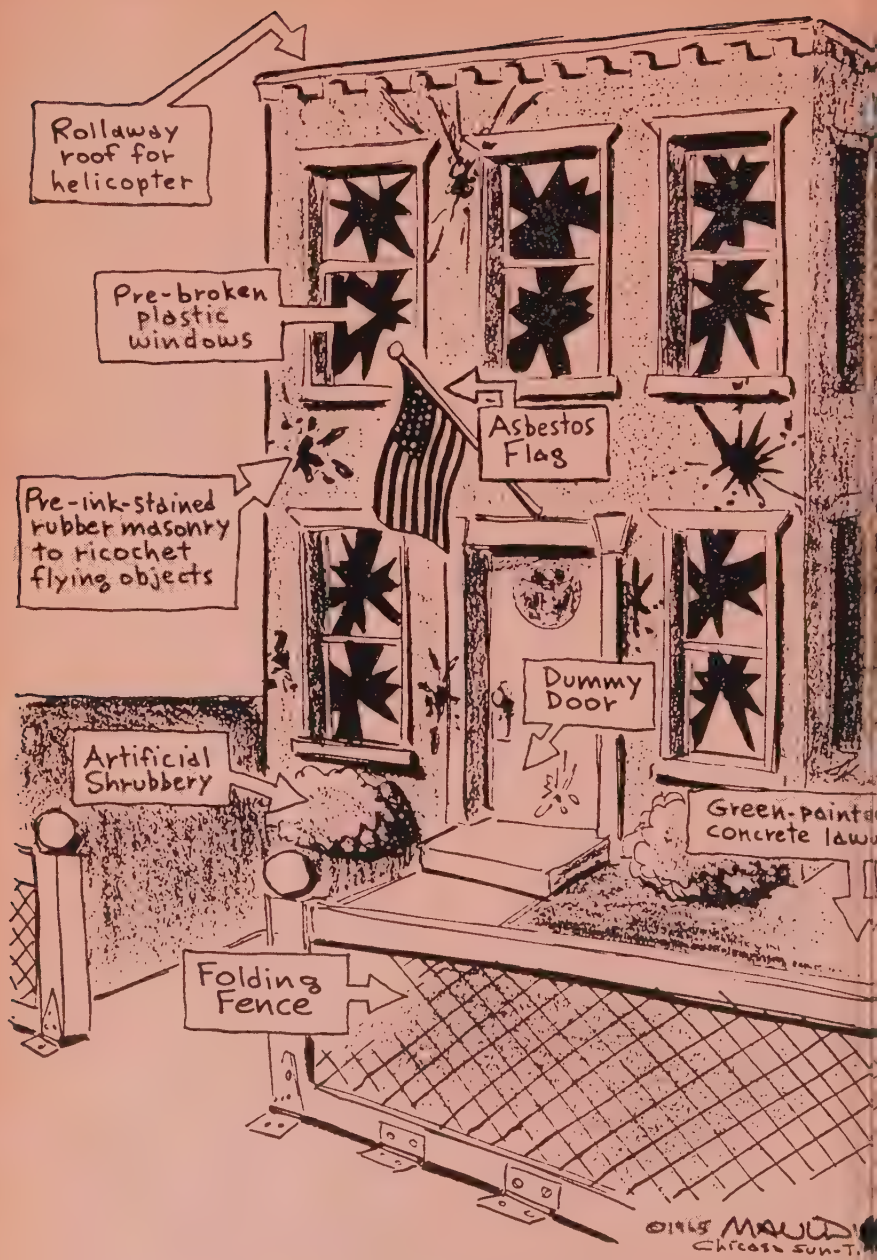
JULIE: And it's much harder for men, because I think they always feel ashamed afterwards that they have cried, and a woman doesn't think there's anything to be ashamed of. I think it's wonderful when I see a man cry and that something has touched him so very deeply to get him to this point.

PETER: There's a story about two actors talking about how to bring on tears. The one who is older and more experienced is telling the younger one: "Make believe that your parents have just been taken away to a concentration camp. And if that doesn't work, make believe that you have seen your own child murdered before your very eyes. And then if that doesn't work, make believe every tragedy in the world has happened to you. And if that finally doesn't work, pull a hair out of your nostril!" ▼









Rollaway  
roof for  
helicopter

Pre-broken  
plastic  
windows

Pre-ink-stained  
rubber masonry  
to ricochet  
flying objects

Artificial  
Shrubbery

Asbestos  
Flag

Dummy  
Door

Green-painted  
concrete lawn

Folding  
Fence

©1965 MAUDIE  
Chicago Sun-Times

New Design for U. S. Embassies

S. citizens are asking . . .

# Why are we **hated** overseas?

VERNON L. FERWERDA / Most Americans are puzzled by the attacks on U. S. embassies overseas, the burning of books in U. S. information libraries, and the bitter denunciation of the United States heard in speeches of Asian and African leaders. What do these things mean? Are they evidence of genuine hatred of the United States? How do we appraise them? And what should we do about them?

One of the complicating factors in any such evaluation is the fact that increasingly the American relationship to most of Asia, Africa, and Latin America is that of a rich uncle giving billions in food, materials, and sometimes guns. So the question really becomes, more often than not, "After all we've done for them, *why* are we hated by peoples overseas?" There is the feeling that the generous policies which we pursue should be producing affection rather than physical and verbal assault. Somehow there has become current the notion that *friendship* follows *assistance*. But are we really giving aid so as to be liked overseas? Or are we doing what needs to be done to meet human needs?

The ethical imperatives in U. S. policy have seldom been stated so clearly as in the Inaugural Address of the late John F. Kennedy on January 20, 1961: "To those peoples in the huts and villages of half the globe struggling to break the bonds of mass misery, we pledge our best efforts to help them help themselves, for whatever period it is required—not because the Communists may be doing it, not because we seek their votes, but because it is right."

American overseas assistance has resulted in fact from many motives, including the ethical. To many in Asia and Africa, especially, it seems too closely related to taking sides in the Cold War. The marked increase in U. S. assistance to Latin America, after Fidel Castro completed consolidation of the communist regime in Cuba, would seem to support this Cold War orientation in U. S. policy. Government leaders in the developing countries have asked, with understandable cynicism, "How many Communists must I cover in my country before I am eligible for American assistance?" The big preoccupation of the United States with erecting alliances in the Middle East and the Far East tended to confirm the worst suspicions of leaders in the new countries that United States policies were designed largely to strengthen its position in the East-West contest.

In 1965 there seem to be additional reasons for expressions of dislike for the United States from spokesmen of Asia, Africa, and Latin America. American involvement in Vietnam has become more direct, and the war has been



# Are we sending aid abroad because

carried into North Vietnam by U. S. aircraft. It would be an exaggeration to say that this conflict has been a popular undertaking in the United States. With the amount of debate in the United States on our objectives in Vietnam, it is not surprising to realize that to most of the developing world our role appears to be that of a colonial power, or at least an outside power involved on the wrong side of a civil war. However firmly we believe we are saving people from communism, it should be disturbing to realize that even the people we are trying to save in Vietnam are unwilling to choose sides, with over half of the population remaining on the fence. Even the invitation to negotiation in the remarkable speech by President Lyndon Johnson early in April in Baltimore has failed to clear the air, in the United States or overseas.

Even more than our objectives, our methods in Vietnam are feared and distrusted throughout the world. The brutality of phosphorous bombing and the use of napalm, and the incredible blunder of gas attacks, have increased the volume of criticism, even from those closest to us. Even where these acts seem technically to be in South Vietnamese hands, the increasingly active role of U. S. officers and advisers, as well as the American origin of these hated weapons of war, have served to clearly implicate the United States. Least popular of all American actions in Vietnam has been our bombardment of North Vietnam, a form of military escalation which many fear will bring in Communist China.

Increased U. S. involvement in the



Cartoon by Justus  
Minneapolis Star  
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## it to be liked or because it is right?



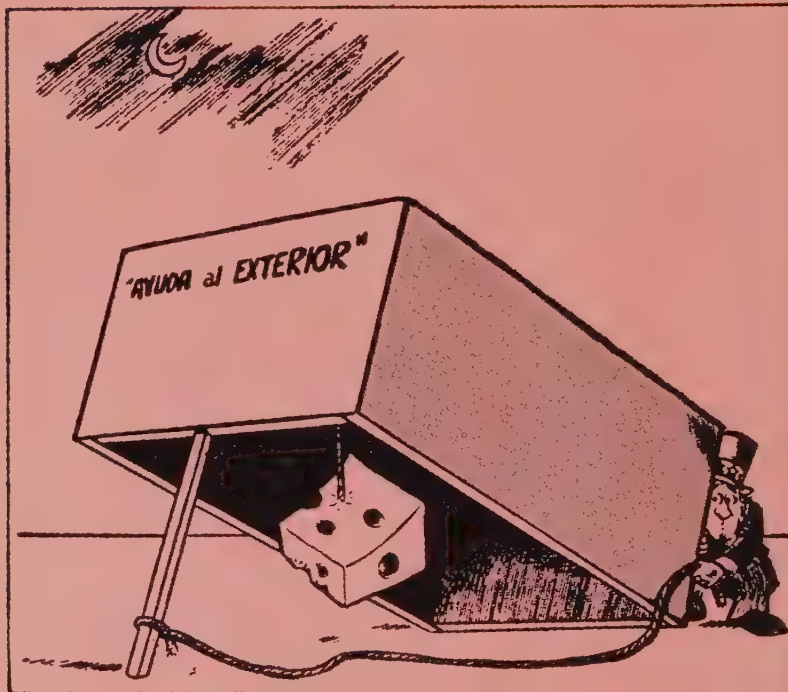
...nile."

war in Vietnam has meant increasingly an increase in the unhappy picture of white Americans killing Asians. There continues on our part to be a certain insensitivity as to *race* in this conflict. Even in the name of freedom, it is difficult for peoples throughout the world to understand the necessity of Americans killing Asians. The lasting heritage of World War II in Asia is the knowledge that white Americans first used atomic weapons on Japanese peoples. It is little understood that these weapons were not ready in time for the war in Germany. Needless to say, those hostile to the United States do not fail to keep alive this version of the events at Hiroshima and Nagasaki.

Asian Communists have been prominent among those misrepresenting U. S. use of atomic bombs in Japan, and since 1945 they have continued to malign American purposes and methods in Asia. More recently Communists in Africa, including agents from China, have increasingly attacked any American presence in Africa. United States resistance to the export of Castro communism in the western hemisphere has meant that here, too, the United States has faced left-wing opposition. After heavy American assistance to left-wing leaders in the new countries, it is difficult for Americans to understand the strident tones of a dictator attempting to strengthen his position by denouncing the West. Since American assistance was indispensable in helping Dr. Sukarno set up Indonesia nearly two decades ago, his verbal abuse of the United States is especially puzzling. Is he a communist stooge? Hopefully,



*With our racial strife at home, people*



The trap is labeled "Foreign Aid."

## Peoples of color overseas doubt our sincerity

But yet, but his withdrawal from the United Nations and his severing of most ties with the United States and other countries have inevitably produced closer involvement with the communist bloc. The vocal anti-Americanism of Quame Nkrumah, the all-powerful leader of Ghana, bears some of the same rationale as that of Sukarno. In addition, it would appear that Nkrumah's years of seeking an education in the United States left scars of racial discrimination not easily removed.

However much they may benefit from U. S. assistance, peoples of color overseas will continue to think less well of us so long as we maintain an agenda of unfinished business on race relations in our own country. Secretary of State Dean Rusk often refers to racial strife in the United States as the single greatest burden he bears in directing our relations with peoples and governments overseas. Increased militancy from Negro groups has this year obscured the real progress made by the American Negro in the past. What should we do about these persistent evidences of American unpopularity overseas? We can hardly ignore them, but we can seek to view them from some perspective. It is evident that foreign peoples may distrust the United States government and still like the peoples of the United States. American visitors overseas are immediately aware of this. Even those who are normally as critical of American policies as American pacifist leaders, report that the hardest thing for them in foreign countries is to avoid sounding like the U. S. State Department, as they attempt to correct the misstatements of fact and intention regarding U. S. policies abroad.

Although the United States clearly does not have a mission to save the world, it is nevertheless a job to be done, and it's important that we stay and do it. Clearly nothing is solved by American withdrawal, except the surrender to totalitarian regimes of millions of people who deserve better.

How do we go about improving attitudes toward the United States by peoples overseas? This question deserves far more treatment than it is possible to give it here, both for the positive new programs which are necessary, and for the proper interpretation of these programs. In his memorable Baltimore speech in early April, President Johnson spelled out some of these new policies. His call for a new multi-lateral program of development in South and East Asia with the Soviet Union specifically invited to participate is exactly the kind of affirmative U. S. policy people in the new countries need to identify with the United States. His tribute to the brave people of South Vietnam, North Vietnam, Russia, and China, and their need for a world where disputes are settled by law and reason is the kind of sober evaluation most needed to quiet the noisy clamor of those few in the United States who seek military victories, however expensive the price. Significantly, the President closed his speech with this scripture portion: "Therefore choose life, that both thou and thy seed may live."

**RON L. FERWERDA** / An expert in the fields of national and international affairs, Dr. Ferwerda is director of the Washington, D. C., office of the National Council of Churches. He is also chairman of the International Relations Committee of the United Church of Christ's Council for Christian Social Action.



ELLIOT LAWRENCE /

## FROM BOY WONDER TO GOLDEN BOY



BY GEORGE JELLINEK / Are there good career opportunities in music for young people? Do child prodigies become unhappy adults? How does talent gain recognition on Broadway? There are no pat answers to these and similar questions, but an amiable show business veteran named Elliot Lawrence can offer thoughtful and enlightening comments inspired by his vast experience and his special concern with young people. A former child prodigy, later a nationally-known dance-band leader while still in his teens, Mr. Lawrence has been connected with a string of Broadway hit musicals in recent years. Though he can look back to an active career of more than 35 years, he is not yet 40, and looks even younger.

Elliot's extraordinary career began with piano lessons in his native Philadelphia at the incredible age of two. While in grammar school he made regular radio appearances on the weekly *Horn & Hardart Children's Hour*. After such a beginning, it was hardly surprising that he had organized his first dance band, composed of gifted Philadelphia youngsters, by the time he reached the age of 12. During his years at the University of Pennsylvania—where he entered at 15, graduating three years later, after concentrated summer studies—he began his serious

tical education. But his interest in the popular form continued—engagements for dance orchestras and marching bands flowed from him alongside his first “classical” compositions. He believed that an interchange of “classical” and “jazz” elements was a healthy phenomenon in our musical life—a view he still firmly holds.

The first Elliot Lawrence band was formed in the studios of radio station WCAU, Philadelphia, in 1941. It quickly brought the teen-aged leader to network radio and, eventually, to a contract with Columbia Records. But the days of the traveling big bands soon came to an end. Elliot, like his many colleagues, concentrated his activities toward radio and television. He continued, however, to make brief guest engagements in the New York area, particularly on college campuses, where the infectious high spirits of his music-making made him and his band a natural favorite.

Some of Elliot's former teachers urged him to pursue a career as a symphonic conductor. It was a tempting thought, of course, but he was reluctant to break his ties with popular music. Fortunately, he found the best possible meeting ground for his dual ambition—the field of Broadway musicals. His “discovery” came about not by accident, but in recognition of his successful work in TV productions—including a memorable trip to Russia with the Ed Sullivan Show.

On Broadway, Elliot had the Midas touch. Beginning with his first assignment as musical director of “Bye Bye Birdie” (1959), all four shows with which he has become associated during the past six years have been hits. For his work in the smash “How to Succeed in Business Without Really Trying” Elliot received the important Tony Award. That engagement was followed by Meredith Willson's “Here's Love” and the recent, and brilliantly successful, “Golden Boy,” starring Sammy Davis Jr.

While the attraction of star personalities in a Broadway show is undeniable, the success of a production lies in effective teamwork. News-writers seldom write about the musical director, but everyone connected with the production is aware of his significance and wide-ranging responsibilities. The musical director integrates the show's musical and dramatic elements. He begins his task by literally “teaching” the music to the performers (some of whom entirely lack previous musical training). He follows the strenuous series of rehearsals, the drilling of dance production numbers, the supervision of orchestral details and,



finally, the balancing of the all-important elements of sound reproduction. In the case of Elliot Lawrence, the chores frequently include special vocal and instrumental arrangements as well.

It is exciting and stimulating work, and Elliot carries it out with youthful enthusiasm that is his personal trademark. And in the midst of intense pressures he has managed to retain a calm sense of proportion. Although his work allows little time for relaxation, he does better than most New Yorkers by residing—with his wife and four children—in a comfortable apartment overlooking Central Park, a quick taxi ride from Broadway's bustle.

Casting a backward glance on his career, Elliot Lawrence offers basic advice to today's talented youth: "Be realistic." Since art and music are not subsidized under our system of government, artists and musicians must earn a living, like everyone else. To this end, a diversification of talents is most desirable. Budding composers must recognize the fact that they may have to become teachers or administrators to supplement their income. And performing musicians must be cautioned against an "all or nothing" attitude. It is dangerous to aim at the summit, for the number of truly "great" violinists, pianists, or conductors is limited, and even the phenomenon of a Van Cliburn is far from infrequent in any generation. On the other hand, the possibilities for first class orchestral musicians, singers, actors, designers, or directors are becoming always brighter as a result of our advancing culture.

Being in the right spot at the right time, Elliot Lawrence asserts, has helped many talented people, sometimes even in a measure beyond their talents. But a thorough professional preparation is essential. "Know what you want to do," he urges, "but have an alternate plan, should your initial goal fail to materialize. Finally, to succeed, you must have 'inner steel,' a belief in yourself, and a determination to forge ahead undeterred by reverses. Those not having this quality are likely to be beaten in the competitive struggle."

It is hard to argue with the wisdom of these remarks. For my part, I can only add that if the young person with talent will possess, in addition to these qualities, Elliot Lawrence's combination of driving energy, quiet efficiency, and all around personal charm, his ultimate triumph can only be a matter of time. ▼

**GEORGE JELLINEK** / Contributing editor of *Hi Fi / Stereo Review* and author of *Portrait of a Prima Donna* (Ziff-Davis, 1960), Mr. Jellinek has had his articles and reviews appear in *Saturday Review* and Metropolitan Opera Programs.

# touch & go

wish to refute the categorized biological beliefs of the so-called Philadelphia Society for Propaganda "Pure Doctrine and Chastising Ethics" (appearing in the letter-editor columns of your April issue of YOUTH magazine). The comments from that group show carefully and ridiculously this sort of person has decided what is. But they want no one to muddle their already-muddled thinking with clear definitions. They over-simplify their argument and take a very narrow point of view. God is as simple as America or James Dean, since these are simple in many ways. But, of course, God is music quite obviously, music is God. Music is by no means simple. Last-music, by this I mean music in the same sense as the greatness of Shakespeare, can only be an inspiration of God. God overflows with music and it is his mouthpiece. God is in music and reaches remote places as nothing else can. This song goes as far as to say that there is confusion as to just who God is in music. "IS." But is it not more important to know that God, indeed, IS?

—P. B., Riverside, Calif.

I was so surprised to see that you included an excerpt from my letter in the April 11 issue. I was pleased, I had thought such things were not in papers with any fictitious name or initial signed below them. I know your magazine does the same thing.—A. K., Rochester, Mich.



"Of course, I brought something for the picnic . . . I brought the most important thing I could think of . . . ME!"

## YOUNG PILLARS

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"I wasn't trying to be insulting . . . All I said was that I had read the entire book of Jeremiah while I've been waiting for you."



Madras: belts, shirts, blouses, skirts, purses, scarves, headbands, jumpers, dresses, jackets, sports coats! Everything is Madras!

—*Darlene Brywezynski, Toledo, Ohio*

The most current fad is to wear sunglasses in the class room.

—*Bob Norris, Lusk, Wyo.*

Pierced ears or the pierced ear look.

—*Mary Rasmussen, Davenport, Ia.*

Girls wearing ties.

—*David Smither, Reading, Pa.*

We experience few noticeable fads at our school, but right now lots of people are wearing Indian moccasins.

—*Lief Erickson, Salt Lake City, Utah*

The girls are wearing their hair in two ponytails.

—*Sharon Evenson, Deering, N. D.*

Wearing cowboy boots.

—*Pat Morgan, Denver, Colo.*

There isn't any as such. Skateboards (sidewalk surfboards) are popular at the junior high level. Most likely it will permeate the high school soon.

—*Gail Rossiter, Grafton, Mass.*

Our school is great on word fads. A few new words are fomp, aruga, and expressions like "wipe out," "get up for it," "blew it," and "he's a joke."

—*Jean Sylvester, Merrill, Wis.*

Two that are together: skateboarding (small board with roller skate ridden down a hill); sand-surfing (surfboard ridden down sand dunes—ruins the surf-board!).

—*Dick White, The Dalles, Ore.*

# WHAT? THE LATEST FAD?



ing; surfing outfits.

—Carol Chesser, West Palm Beach, Fla.

ably piercing ears. There are two colleges in Oxford, O., and I've  
sawed that even the *fellows* at Miami are doing it, as well as girls at both  
schools.

—Susan Fackler, Kent, Ohio

dras clothes and long hair and buzzing the drive-ins.

—Dave Filler, Fort Wayne, Ind.

ing Hondas has become very popular. There is more prestige in owning  
high-power Honda than in owning a car. Even a few girls have them now.

—Alice Hastings, Huron, S. D.

ting it in words of a song, the most current fad in our school is for stu-  
dents to "Chug-A-Lug."

—Bernard Heisner, Peotone, Ill.

lecting the loops from the backs of shirts and blouses. These "fruitloops,"  
taken apart, can be sewed together.

—Susan Hawkes, Great Barrington, Mass.

ite levis for the boys and mesh stockings for the girls.

—Jay Ressler, Reading, Pa.

s wear boys' black tennis shoes; zippered shirts are catching on.

—Margaret Schmiesing, Pine Island, Minn.

boys seem to be quite sensible this year, but the same is not true of the  
girls. Wearing earrings to school is big now, so is straight hair (usually done  
ironing) and black stockings.

—Dan Fomandl, Northbrook, Ill.

black stockings with the designs on them are in now and some of them  
are pretty good.

—Robert Van Roosenbeek, Houston, Tex.

buttons! They have *cute* little sayings like "I am a Genius"; "Handle  
With Care," "Hands Off"; "Fink University."

—Kathleen Thurston, Southwest Harbor, Me.

Finks, which are little plastic mice-like animals of every color imagi-  
nable, are worn on chains, as pins, as rings or any other way possible.

—Eileen Ittmann, New Orleans, La.

g hair for the boys.

—Bobbie Kneisel, Vermilion, Ohio

girls cars. All the guys and girls who have the money and parents who  
let them buy a car get a V.W., TR-3, Austin Healy 3000, Austin Healy  
rites, English Fords, etc.

—Jim Weatherhead, Dayton, Ohio

g straight hair. Madras jackets and sling back shoes. Also pigtails.

—Terri Sheets, Decatur, Ill.





Behind President Johnson (top) stands Larry Dean Howard, winner of Science Talent Search. At left Larry poses with part of his backyard satellite tracking station which recently won him top honors.

## ENT WINS SCIENCE AWARDS

s the Gemini 4 with its two passengers circled around the globe, one on who was following its course closely was Larry Dean Howard, 17-old science wizard from Cayuga Park, Calif. Larry recently won top ors in the 24th annual Science Talent Search. His project was a satel-tracking station which was ranked by his science teacher as being second to that at the California Institute of Technology.

he Science Talent Search, sponsored by the Westinghouse Corporation, olves high school science students from all over the nation in competition top honors. To enter the Search, approximately 36,000 high school ors with high scientific IQ's had to cross two hurdles. First, they had to with a creditable score a science aptitude test so tough that no one ever received a perfect score in it. Second, they had to write a thoul-word essay on their science project.

orty finalists, among them Nancy Fering from Sleepy Eye, Minn. (see owing pages), were chosen and given the opportunity for a whirlwind of Washington, D. C. Aside from viewing the historical and political ders of the capital, the finalists spent one evening setting up their ects in a room at the Hotel Statler for display to Washington's officials, ntists and educators. They also heard top adult scientists speak.

he thrill of a lifetime, however, came when the students were guided ough the black and gilt gates of the White House and into the office of udent Johnson. After greeting them warmly, the President gave them nspiring talk and then took time out from his busy day to walk in the e Garden with them and have pictures taken.

uring the five-day Washington merry-go-round, each student somehow to find a moment for final interviews with the judges, among them el Prize winner Dr. Glenn T. Seaborg. It is on the basis of these inter-ys that the judges make their final decisions. Larry's prize, a \$7500 olarship to the college of his choice, will be used at the California Insti-of Technology where Larry hopes to major in astronomy.

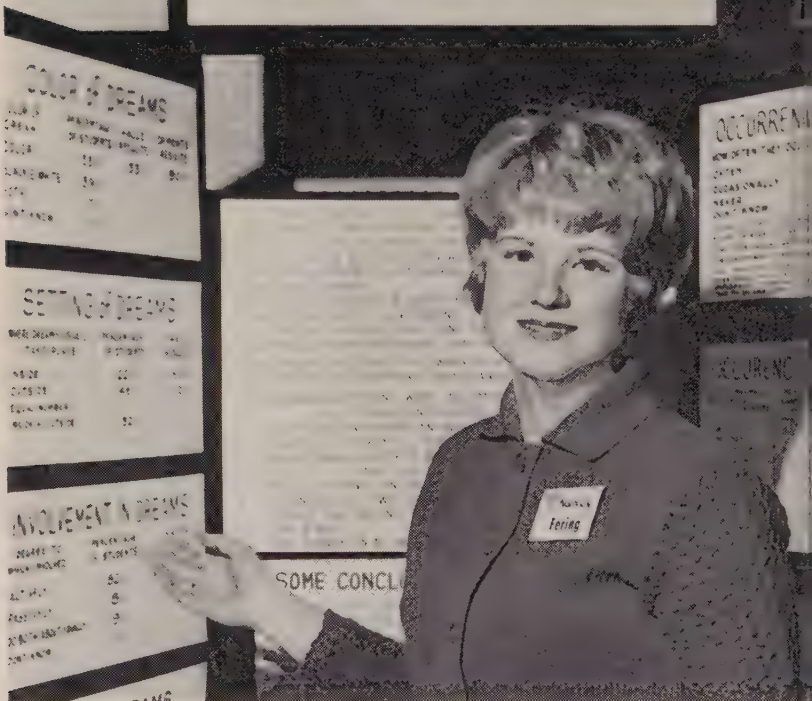
Larry's love of space was born when, as a 13-year-old, he became an teur member of the Moonwatch tracking team directed by the Smith-an Astrophysical Observatory. Using seven backyard telescopes, Larry ked and calculated the orbit of Kappa I, when it was still classified as a llite. Finding it after just three hours of watching, he kept track of it ten days before losing it.

I was just a dumb kid then," Larry recalls, "and I didn't know much ulus. If I'd had any brains, I'd have recomputed the orbit."

Larry set about teaching himself the basics of calculus, physics and nomy. As a result, the information from his tracking station—which his newly-developed method of accurately defining the orbits of earth llites through the use of differential calculus to process satellite observa—is so highly thought of that it is fed back into the Moonwatch netk and then into the Air Force's top-secret SPADATS, Space Data Ac-tion and Tracking System in Colorado.



# BY HIGH SCHOOL STUDENTS



## TESTING MY CLASSMATES' DREAMS

Among the winners of the finalist's group of the Science Talent Search was Nancy Fering, 17, from Sleepy Eye, Minn. Nancy's research on dreams of her classmates won her a trip to Washington, D. C., and a \$ scholarship to the college or university of her choice.

Nancy says that it all began when she read an article about dreams in a magazine: "I noticed that most of the dream surveys I read about had been made on college students and older people. I also noted that my own dreams seemed to be a great deal different from the average dreamer's habits as reported in the results of the surveys. I wondered if high school students' dreams would be different in any significant way from older people's dreams. So I surveyed the students of my high school to find out."

A straight-A student and president of Student Council and Future Homemakers of America, Nancy still finds time for a variety of other activities.

writes poetry, reads a lot, enjoys water skiing, cooking, swimming and skating. Nancy also says, "For the past few years one of my favorite activities has been serving as a member of the Sleepy Eye Municipal Hospital Library Committee. My duties include taking the book cart around to the rooms of patients."

Have you ever engaged in any other science projects? Nancy explains: "As a sophomore I did a project on 'The Relationship Between Bacterial Growth and the Acidity of the Mouth,' in which I took saliva samples from many people, measured their pH and then inoculated the samples in petri dishes, allowing the bacteria present to grow. I found, generally, the more acid a person's saliva is, the more bacteria growth will be present."

Nancy is an active member of Union Church, Sleepy Eye, Minn., and is president of her youth fellowship this year. Last year she was elected secretary of the Southwestern United Church Youth (of Minnesota) Association, and this year she is chairman of the board. She also spent six weeks in U.C.C. camp at Pilgrim Point, on Lake Ida, Alexandria, Minn.

Nancy hopes to prepare for a career as a psychologist, doing research and teaching in a college. "My life ambition," she adds, "is to learn as much as I can and to find a position in life in which I am satisfied that I am using my abilities to their fullest extent to help other people or to make them happy."

Excerpts from Nancy's report on teen dreams follow:

### **PURPOSE OF MY DREAM SURVEYS**

Because the dream research of other men aroused my curiosity about dreams, I decided to take a survey of the dreaming habits of the students in my high school. My main objectives were to find out how the dreaming habits of high school students compared with the results of previous surveys, to see if there were any direct changes in dreaming as students grew older, and to note any direct difference between girls' and boys' dreams. I was also interested in the typical dreams and their meanings listed by Freud and other psychologists. Since they were most likely to be based on adults' dreams, I wanted to find out if these dreams would also be common to young people and whether the meanings given to the typical dreams would be of concern to them.

### **MY TECHNIQUE**

I gave two surveys which involved almost all of the 350 junior and senior high school students in my school. The second survey was used mainly as a check on the first one. The surveys were almost the same except that the questions were in different forms, and a few different questions added.

### **MY RESULTS**

I found that about one-third of the students dream in color. This is the same fraction as in Hall's survey. (Professor Calvin S. Hall made extensive surveys in the 1940's). About two-fifths dream in black and white, and about one-fifth dream in both color and black and white. One-tenth said they seldom or never dream.



## Nightmares come often after watch

About two-fifths of the students usually remember one dream every night. About three-tenths remember two dreams, about one-tenth remember three dreams, and about one-tenth remember four or more.

Almost one-half of the students said that their dreams generally take place outside, and only about one-fifth of the students have dreams that usually take place inside. This differed greatly from Hall's findings.

About one-fifth of the students have nightmares often, about three-fifths have them occasionally, and about one-third never have them. Often students' nightmares come after watching frightening movies or when they are ill. However, 66% of the students reported that their dreams were more likely to be pleasant than unpleasant. The percentage of unpleasant dreams was slightly higher in the senior high than in the junior high school.

About four-fifths of the students are usually actively involved in their dreams, about one-tenth just watch them, and about one-tenth do both about equally. This also differs greatly from Hall's results. Generally, the more active a student is before he goes to bed, the more likely he is to be very active in his dreams.

Fifty-five percent of the students talk in their sleep at one time or another, and 44% said they never do, as far as they know. I have not found any particular significance in this.

Fifteen percent of the students sometimes dream of food, and 85% seldom or never do. Students who often go to bed feeling hungry are more likely to dream of food than those who don't.

People most often involved in dreams are the dreamer himself, his family, his friends, his enemies, strangers, and also monsters. Differing from Hall, I found that friends are more likely to be involved in students' dreams than their families. As a student grows older, his family is less likely to be involved in his dreams.

The dreams most often reported were dreams of unfriendly animals especially by junior high school students, of being pursued, of falling through space, of accidents, of death, of wars and fighting, and of boy friends and girl friends. Boys tend to dream more about violence and excitement than girls did. The complete table of typical dreams, percentages of students who dreamed, and their meanings is found below.

### OCCURRENCE OF "TYPICAL DREAMS"

Common Dreams as Reported by Psychiatrists	% of Student Who Dream Them	General Meanings Given by Psychiatrists
Being pursued	79%	Worry that bothers dreamer
Being lost	73%	Feeling sorry for oneself
Losing something	71%	Depression
Being enclosed	57%	Love of security
Falling	53%	Letting go to temptation
Being rescued	50%	Associated with giving birth

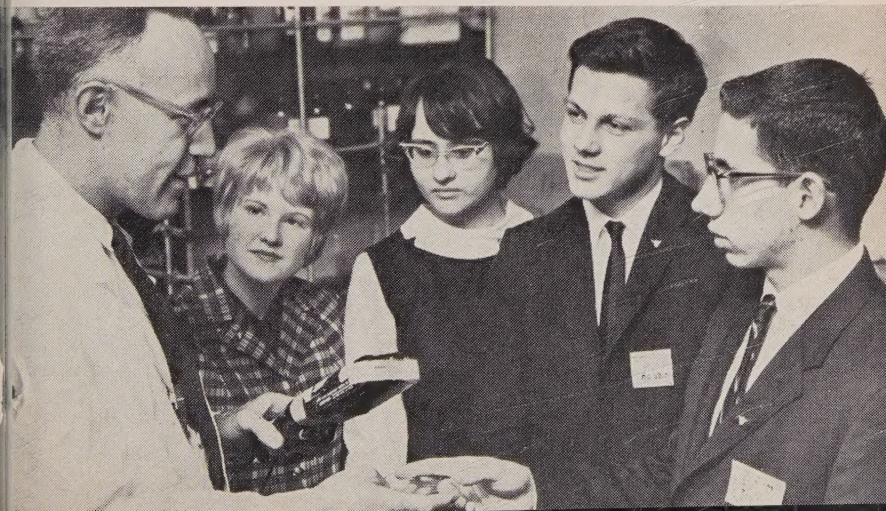
## Intertening movies or when you are ill

ing	45%
e	45%
rling money	42%
ng undressed	38%
king an examination	32%
th	15%
sing a train	11%

Desire to be free
Urge to commit an aggressive act
Things a man feels are most precious
Desire to show off or be humiliated
Attempt to solve character flaws
Fear of growing old
Worry of death or old age

### CONCLUSIONS

- (1) It was proven by Dement (another dream researcher) in very accurate experiments that four-fifths of dreams are in color. In both Hall's survey and mine only one-third reported dreaming in color. Therefore, many people must have a tendency to forget the color in their dreams.
- (2) Since we dream five dreams a night and most students usually remember only one dream a night, most people have a great tendency to forget their dreams.
- (3) High school students' dreams are more likely to take place outside than the average person's dreams as reported by Hall.
- (4) The students of my survey were much more actively involved in their dreams than the subjects of Hall's survey.
- (5) As a student grows older, his dreams as a whole become more unpleasant.
- (6) As a student grows older, he is less likely to dream of his family.
- (7) Close friends are the people most likely to be involved in high school students' dreams.
- (8) Boys tended to dream more about violence and excitement than girls, but otherwise there was little direct difference in dreaming habits. ▼





## YOUNG LOVE

Love is tender and love is kind,  
Fair as the dew when first is new;  
But love grows old and it waxes cold  
And fades away like the summer's dew.

The water is wide, I can't cross o'er,  
Neither have I wings to fly;  
Give me a boat that will carry me through  
And both shall row, my true love and I.

A ship there was and she sailed the seas,  
She's loaded deep, as deep can be;  
But not so deep as the love I knew  
And I know not how I sink or swim.

I leaned my back against some young oak,  
Thinking it was a trusty tree;  
But first he bended and then he broke,  
And thus did my false, my false  
    true love to me.

I put my hand into some soft bush,  
Thinking the fairest flower to find,  
But pricked my finger to the bone  
And left the fairest flower behind.

—Song from "Nobody Waved Goodbye"  
Used by permission.

